

## Department of Economic and Development Services

270 Montgomery Street, Woodburn, Oregon 97071 • (503)

982-5246

### **PUBLIC ART MURAL COMMITTEE STAFF REPORT PUBLIC HEARING June 26, 2013**

<b>Application Type</b>	Acceptance of Public Art Mural
<b>Application Number</b>	MUR 2013-01 (356 Young Street – Willamette Valley Law Project)
<b>Project Description</b>	Placement of a multi-façade public art mural on commercially zoned property in downtown Woodburn
<b>Project Location</b>	356 Young Street, Woodburn, Oregon
<b>Zoning</b>	Gateway Commercial General Overlay District
<b>Date of Public Hearing</b>	June 26, 2013

#### **BACKGROUND**

The City Council established the Public Art Mural Program in August, 2012. The City Council adopted an approach for a public mural program which would minimize public funding, while providing public oversight. The resulting program, established through Ordinance 2491, outlines procedures for the City to accept public art murals from donors.

The ordinance states that “no person shall commence creation of any public mural without first obtaining approval from the Woodburn Public Art Mural Committee and agreeing to donate the mural to the City of Woodburn”. Murals that are created or exist without approval from the Woodburn Public Art Mural Committee, or are inconsistent with the conditions of approval from the Woodburn Public Art Mural Committee are not public art murals and are subject to the regulations contained in the Woodburn Development Ordinance and other applicable ordinances.

The City received an application from the Willamette Valley Law Project for a public art mural at 356 Young Street on May 10, 2013. This is notable, since it is the first submitted proposal for a public art mural.

## **Decision Making Procedures**

The Ordinance (2491) established the City's Public Art Mural Program, creating the Woodburn Public Art Mural Committee and procedures for the City to consider public art murals.

Findings: Under Woodburn Ordinance 2491, The Woodburn Public Art Mural Committee (Committee) holds a public hearing on the proposed public art mural and makes the City's final decision about whether to accept or reject the proposed public art mural.

Conclusion: This request is correctly considered by the Public Art Mural Committee.

## **Public Art Mural Selection Criteria**

A. The Woodburn Public Art Mural Committee shall consider and apply the following selection criteria in selecting and acquiring public art murals:

1. The strength of the artist's concept for, and the originality of, the proposed public art mural;

The Applicant stated:

*"The mural combines images drawn from the surrounding landscape, as well as traditional indigenous symbols, images from Latino (and mural) culture, and from the history of the farmworker movement in the U.S. and in Woodburn. The mural design includes images of actions that took place in Woodburn, such as: voters submitting their ballots at City Hall for the Presidential elections of 2012, an image of Southern Pacific locomotive 1785, and of the railroad workers of Asian descent who helped construct the rail line through Woodburn, acknowledging their contributions."*

See images included in "Attachment A".

2. The demonstrated craftsmanship of the artist;

The Applicant stated:

*"Artist resume is "Attachment E-1" and his work samples are "Attachment E-2". Note that the walls will be prepared using gesso, painted with Nova Color Artist Acrylic paint, and finished with a topcoat of sealer."*

3. The appropriateness of scale of the public art mural to the wall on which the proposed public art mural will be painted/attached;

The Applicant stated:

*"In each of the faces of the mural, the portion is well-framed and apportioned to the size and plane of the wall section. The viewer can encounter the mural from different approaches to the building and various angles, while still preserving the mural's overall thematic unity."*

4. The appropriateness of the scale of the public art mural to the surrounding neighborhood;

The Applicant stated:

*"The mural will be placed on the walls of the building that houses the Capaces Leadership Institute (CLI), a non-profit organization based in Woodburn. The CLI is a strategic partner of the Oregon farmworker movement led by PCUN (Pineros y Campesinos Unidos del Noroeste). The Institute seeks to foster greater unity and collaboration, working on leadership development for farmworker families. The CLI shares the same values that we hope to convey in the project and their connection to the community will allow us visibility and trust. The neighborhood is a mixed use, commercial and residential; among the few residences located immediately to the east, most residents are Latinos."*

See Attachment B-1

5. The architectural, geographical, socio-cultural and/or historical relevance of the public art mural to the site;

The Applicant stated:

*"The mural hopes to capture the rich farmworker tradition in Woodburn, Oregon. Woodburn is at the home of the Oregon farmworker movement led by PCUN. Juanishi Orosco, the artist, became connected with the town and the union through an old friend named Cipriano Ferrel, who had once been an organizer with the United Farmworker (UFW). Ferrel was a co-founder of PCUN and PCUN president. He passed away in the 1995. PCUN commissioned Juanishi in 1997 to design and paint a 400-square-foot mural inside the PCUN's headquarters building meeting hall (that building is located next to the CLI building), a project dedicated to the memory of Cipriano."*

*Woodburn is a crossroads leading to many agricultural-centric towns and is therefore an ideal location for a mural honoring the work of the farmworkers. Farmworkers continue their efforts to fully engage in the community and see their children thrive, and it is essential to foster a sense of pride in their parents' farm work and their cultural background."*

*The CLI building is attracting attention in the community, across Oregon, as well as regionally and nationally. It's the first educational facility in the West to received PHIUS+ passive house certification, and the building is only the fifth non-residential PHUIS-certified structure in the nation. Hundreds of donors, a dozen foundations, two dozen businesses and over 1,500 volunteers invested their money and/or time in the construction process over a three year period. One result is that the building has no debt."*

6. General support/advocacy for the public art mural from the building owner/user, surrounding neighborhood, adjacent businesses, and arts community;

The Applicant stated:

*"See attached the CLI letter of support, Attachment E-3. We will seek more support letters and submit them separately."*

7. The ability to complete the proposed public art mural;

The Applicant stated:

*"Juanishi Orosco has vast experience in the successful completion of over 100 murals in his 50-year-long career and this speaks about this ability to direct the artistic process necessary to complete the mural. CLI staff, supported by PCUN, Woodburn School District and others, will recruit community volunteers, especially young folks, increase the fact of community investment and ensure that the mural is completed. The CLI, with support from the applicant, has already fundraised about 80% of funds necessary and expect to reach 100% before actual painting begins. We expect to have the mural completed during the summer 2013."*

See also Attachment D, provided by Juanishi Orosco.

8. The proposed public art mural will not be located on a single family dwelling, duplex, or multi-family dwelling as used in this subsection, single family dwellings, duplexes, or multi-family dwellings do not include mixed-use buildings which contain a single family dwelling, duplex, or multi-family dwellings;

The Applicant stated:

*"The CLI building is zoned general commercial."*

9. The proposed public art mural will not contain electrical components, three-dimensional structural elements, employ electrical lights as part of the image, moving structural elements, flashing or sequential lighting, interior lighting elements, any automated method that causes movement, or any method that causes periodic changes in the appearance of the public mural, or changes the mural image or message;

The Applicant stated:

*"The mural will be painted directly on the wall."*

See Attachment D, provided by Juanishi Orosco.

10. The proposed public art mural will be located in a manner that is visible to the public.

The Applicant stated:

*"The mural begins with a panel on C Street, approximately twenty feet from the public sidewalk. The main panel on the Young Street side of the building which is fully visible to Young Street traffic (Young Street is the "Silver Falls Tour Route"). The mural then continues on the CLI building's west wall, adjacent to PCUN, continues onto the walls at the entrance and the parking lot."*

See Attachment B-1.

### **Easement Agreement**

The Public Art Murals Ordinance requires donation of the mural to the City in the form of a public easement. The form of the easement must comply with acceptable standards established by the City of Woodburn.

Finding: An easement agreement shall be submitted that includes: a legal description of the property upon which the mural will be placed, a sketch of the public art mural as it will be placed on the property, proof of ownership of the property (i.e. a copy of the deed), and proof of identity of the person who has the authority to sign the easement.

At the time of application for a proposed public art mural, a \$500 application fee is required.

Conclusion: The applicant submitted a complete application as required by ordinance and paid the appropriate application fee.

### **Notice and Public Hearing**

The Public Art Mural Committee is required to hold a public hearing on any proposed public art mural, notice must be provided and materials associated with the application must be available for inspection in advance of the hearing, to allow the public to review and comment on the proposed mural.

Findings: The Committee shall hold a public hearing on the proposed public art mural. Written notice of a public hearing shall be published once in a newspaper of general circulation and shall be posted on the building where the public mural will be placed. Public notice shall be given no later than thirty days before the public hearing. The notice shall explain the purpose of the hearing, and state that the public mural application is available for inspection at the office of the Economic and Development Services Director.

### **Conclusion**

The property was posted and newspaper notice provided 30 days in advance of the public hearing, as required by ordinance. Application materials have been available on-line and at City Hall for public inspection. The Mural Committee is conducting a public hearing to evaluate the proposed mural and consider public testimony.

### **Final Decision**

At the conclusion of the public hearing, the Public Art Mural Committee deliberates and makes a final decision. Notice of the decision is provided to the applicant and those providing testimony.

Findings: After the conclusion of the public hearing, the Committee shall deliberate and make a final decision of the proposed public art mural. The final decision by the Committee shall be in written form and shall contain findings and conclusions, explaining how the public art mural selection criteria were applied to the application. Notice of its final decision shall be provided to the applicant and all persons who presented testimony or submitted written evidence at the public hearing.

Conclusion: Notice will be provided as required by the ordinance.

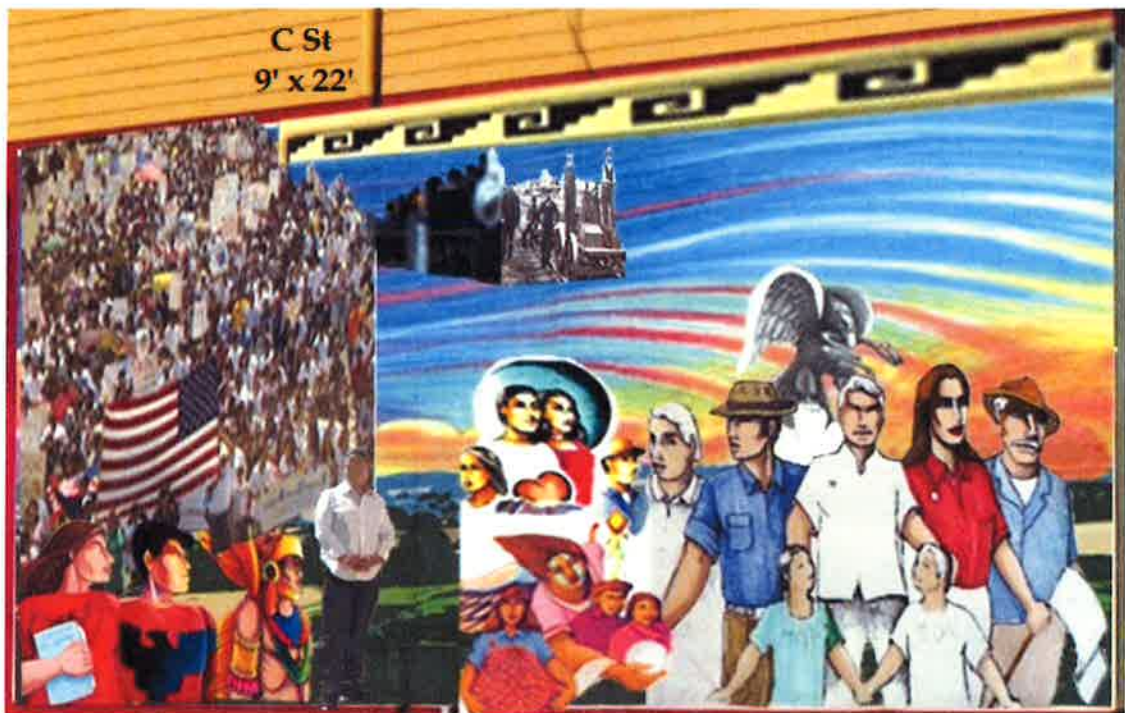
### **Conclusions and Recommendation**

The City has received a complete application for a public art mural. The Public Art Mural Committee needs to conduct the required public hearing, consider and deliberate in making a final decision on the application. The Committee should direct staff to provide findings carrying out their decision.

## **LIST OF ATTACHMENTS**

ATTACHMENT A  
ATTACHMENT B  
ATTACHMENT B-1  
ATTACHMENT C  
ATTACHMENT D  
ATTACHMENT E  
ATTACHMENT E-1  
ATTACHMENT E-2  
ATTACHMENT E-3  
ATTACHMENT F  
ATTACHMENT G

Willamette Valley Law Project  
Public Art Mural Permit Application  
**Attachment A: Mural Illustrations**







**CAPACES**  
**9' X 15'**



**CAPACES Side Entrance**  
**14" x 18'**





Young St  
9' X 50'





Willamette Valley Law Project  
Public Art Mural Permit Application  
Attachment B: Mural on Building



Willamette Valley Law Project  
Public Art Mural Permit Application  
**Attachment B: Mural on Building**



CAPACES Parking Lot View  
9' X 46'



***View from C St & Broadway St***



***View from Young St***



***View from Young St***



## MURAL DESCRIPTION SUMMARY

The mural will adorn exterior walls of the CAPACES Leadership Institute building located at 356 Young Street. The building is owned by the Willamette Valley Law Project (WVLP). Both WVLP (the applicant) and the Institute are Oregon non-profit corporations, classified "501c3" by the IRS.

The mural design was created by Juanishi Orosco based on research and extensive input from Woodburn residents and the leaders of the CLI and other community organizations.

The proposed mural captures the surrounding landscape and is complemented by vivid images of indigenous and Latino people. The mural seeks to show our acknowledgment of the contributions of the farmworker community in Woodburn. It seeks to foster greater awareness of and dialogue about Latino cultural assets and values and of farmworkers' and Latinos' place in and contributions to the community.

As described below in the answer to criteria #1, the mural design prominently features images of actions that took place in Woodburn. The mural upholds the distinctive character of the City which is strengthened by affirming and displaying diverse cultural traditions.

05/07/13

### ***CAPACES Mural Process, Procedures and Phases***

***In this process I will layout and explain the mural process that I will proceed with in its various phases beginning to completion based on my forty (40) years experience as a “Muralist”.***

***Upon approval of the “Art’s Review Committee’ and the City of Woodburn, Ore., I will proceed with my mural team to apply the designs and commence painting.***

#### ***Stage 1(June, July 2013)***

- ***Transfer by projection of designs onto the exterior walls of the “Capaces Bldg”. Utilizing graphite pencils.***
- ***We will then after power-washing exterior walls, the mural team will apply successive coats of transparent layers of primer over the graphite drawings thus sealing the graphite as to not affect the colors of the mural paints.***
- ***With several 1hp air-compressors begin to apply the basic background foundation colors to the exterior walls also utilizing several self locking 8’ rolling tower scaffolding and ladders.***

#### ***Stage 2( July-August-September 2013)***

- ***The mural team will commence the multi-phase process of re-outlying all of the individual design elements.***
- ***The separate teams will begin to focus on their areas of responsibility the process of applying the specific colors of said design areas with brushes and air-compressors.***
- ***The teams utilizing rolling towers and 8’ ladders will continue blending and applying with compressors and brushes all of the colors necessary to bring to conclusion all of the design elements of the mural designs.***



***Stage 3(September 2013)***

- ***This final stage will consist of reviewing any un-completed elements of the over-all design. These if any will be addressed and finished.***
- ***The teams will begin the process of cleaning up the entire work site and store all supplies and materials in preparation of final sealer coats.***
- ***Now the mural teams will apply the appropriate sealer coats to the entire exterior of the areas of the mural designs.***
- ***MURAL COMPLETION!***

***This is basically the process and procedures that I have utilized in executing this and various other large scale public works of arts.***

- ***32' high mural renovation Chicano Park, San Diego CA 2012, Commissioned by CAL-TRANS Agency, State of California.***
- ***"EAST END PROJECT" Mural State Department of Social Services Bldg. Sacramento CA 2000 12' X 60' circumference.***
- ***"South Side Park" Mural Renovation 18' x 120' WPA Amphitheater, City of Sacramento Dept. of Parks and Recreation 2001.***
- ***4 story high x 65' "METAMORPHISIS" Mural commissioned by the Sacramento Metropolitan Art-In-Public-Places Commissioned as amongst the first FOUR Commissioned by the City of Sacramento, CA. 1980.***

***Juanishi V. Orosco***

***Master Muralist***

***pueblodreams@gmail.com***

***916-821-5779***

## NARRATIVE REGARDING SELECTION CRITERIA:

### 1. Strength of artist concept for, and originality of, the public art mural

The mural combines images drawn from the surrounding landscape, as well as traditional indigenous symbols, images from Latino (and mural) culture, and from the history of the farmworker movement in the U.S. and in Woodburn. The mural design includes images of actions that took place in Woodburn, such as: voters submitting their ballots at City Hall for the Presidential elections of 2012, an image of Southern Pacific locomotive 1785, and of the railroad workers of Asian descent who helped construct the rail line through Woodburn, acknowledging their contributions.

See images included in “Attachment A”

### 2. Demonstrate craftsmanship of the artist

Artist resume is “Attachment E-1” and his work samples are “Attachment E-2”. Note that the walls will be prepared using gesso, painted with Nova Color Artist Acrylic paint, and finished with a topcoat of sealer.

### 3. appropriateness of the scale of the mural to the wall on which the mural will be painted or attached

In each of the faces of the mural, the portion is well-framed and apportioned to the size and plane of the wall section. The viewer can encounter the mural from different approaches to the building and various angles, while still preserving the mural’s an overall thematic unity.

See Attachment B

### 4. Appropriateness of the scale of the mural to the surrounding neighborhood

The mural will be placed on the walls of the building that houses the Capaces Leadership Institute (CLI), a non-profit organization based in Woodburn. The CLI is a strategic partner of the Oregon farmworker movement led by PCUN (*Pineros y Campesinos Unidos del Noroeste*). The Institute seeks to foster greater unity and collaboration, working on leadership development for farmworker families. The CLI shares the same values that we hope to convey in the project and their connection to the community will allow us visibility and trust. The neighborhood is a mixed used, commercial and residential; among the few residences located immediately to the east, most residents are Latinos.

See Attachment B-1

5. Architectural, geographical, socio-cultural or historical relevance of the mural to the site.

The mural hopes to capture the rich farmworker tradition in Woodburn, Oregon. Woodburn is at the home of the Oregon farmworker movement led by PCUN. Juanishi Orosco, the artist, became connected with the town and the union through an old friend named Cipriano Ferrel, who had once been an organizer with the United Farmworker (UFW). Ferrel was a co-founder of PCUN and PCUN president. He passed away in the 1995. PCUN commissioned Juanishi in 1997 to design and paint a 400-square-foot mural inside the PCUN's headquarters building meeting hall (that building is located next to the CLI building), a project dedicated to the memory of Cipriano.

Woodburn is a crossroads leading to many agricultural-centric towns and is therefore an ideal location for a mural honoring the work of the farmworkers. Farmworkers continue their efforts to fully engage in the community and see their children thrive, for which it is essential to foster a sense of pride of their parents' farm work and their cultural background.

The CLI building is attracting attention in the community, across Oregon, regionally and nationally. It's the first educational facility in the West to received PHIUS+ passive house certification, and the building is fifth non-residential PHUIS-certified structure in the nation. Hundreds of donors, a dozen foundations, two dozen businesses and over 1,500 volunteers invested their money and/or time in the construction process over a three year period. One result is that the building has no debt.

6. General support or advocacy for the mural from the building owner/user, surrounding neighborhood, adjacent businesses and arts community

See attached the CLI letter of support, Attachment E-3. We will seek and submit separately more support letters.

7. Ability to complete the proposed mural

Juanishi Orosco has vast experience in the successful completion of over 100 murals in his 50-year-long career and this speaks about this ability to direct the artistic process necessary to complete the mural. CLI staff, supported by PCUN, Woodburn School District and others, will recruit community volunteers, especially young folks, increase the fact of community investment and ensure that the mural is completed. The CLI, with support from the applicant, has already fundraised about 80% of funds necessary and expect to reach 100% before actual painting begins. We expect to have the mural completed during the summer 2013.

See also Attachment D, provided by Juanishi Orosco

8. The proposed mural will not be located on a single-family dwelling, duplex, or multi-family dwelling (does not include mixed-use buildings which contain such dwellings)

The CLI building is zoned general commercial.

9. The Proposed mural will not incorporate [list omitted]:

The mural will be painted directly on the wall. (See Attachment D)

10. The proposed mural will be located in a manner that is visible to the public.

The mural begins with a panel on C Street, approximately twenty feet from the public sidewalk. The main panel on the Young Street side of the building which is fully visible to Young Street traffic (Young Street is the “Silver Falls Tour Route”). The mural then continues on the CLI building’s west wall, adjacent to PCUN, continues onto the walls at the entrance and the parking lot.

See Attachment B-1



**JUANISHI V. OROSCO**  
128 AUSTIN DR.  
FOLSOM, CA. 95630  
PUEBLODREAMS@GMAIL.COM  
916-821-5779

**CALIFORNIA STATE UNIVERSITY AT SACRAMENTO, CA 1970-1974**  
**RCAF CENTRO DE ARTISTAS CHICANOS, SACRAMENTO, CA**  
**1972-1992**

**AFFILIATIONS:**

MEMBER BOARD OF DIRECTORS, LA RAZA GALERIA POSADA  
SACRAMENTO, CA. 1990-2003  
ORIGINAL MEMBER BOARD OF DIRECTORS, CENTER FOR CONTEMPORARY ART,  
SACRAMENTO, CA.  
THE UNITED FARM WORKERS UNION (UFW) 1973 TO PRESENT.

**ARTIST-IN-RESIDENT PROGRAMS AND PROFESSIONAL POSITIONS**

CALIFORNIA ARTS COUNCIL AND THE SACRAMENTO METROPOLITAN ARTS COMMISSION,  
SACRAMENTO, CA  
1974-1999. ARTIST RESIDENCIES IN NUMEROUS AREA HIGH SCHOOLS.  
ARTS EDUCATION PROGRAM COORDINATOR, SACRAMENTO METROPOLITAN ARTS COMMISSION,  
SACRAMENTO, CA.  
DEL MONTE INC. ARTISTIC PROJECT COORDINATOR AND LEAD ARTIST FOR FOUR (4) U.S. CITIES  
MURAL PROJECT, 1998;  
NEW YORK CITY, CHICAGO, MIAMI AND HOUSTON

**SELECTED PUBLIC, MURAL COMMISSIONS**

"EN LAK ESK" MURAL RENOVATION, 2012. CHICANO PARK,  
SAN DIEGO, CA.  
"EARTHARIUM", 10'X60', 2003, SACRAMENTO, CA. CAPITOL EAST END COMPLEX MURAL  
COMMISSION  
"SOUTH SIDE PARK MURAL" RESTORATION, RCAF 2001  
SACRAMENTO PARKS AND RECREATION DEPT.

**SELECTED PUBLIC, COMMUNITY AND PRIVATE MURAL COMMISSIONS**

"L.A.S.E.R.I.U.M." MURAL RESTORATION 8' x 194' 1999  
SACRAMENTO ARTS IN PUBLIC PLACES COMMISSION  
"METAMORPHOSIS", 1982 ART IN PUBLIC PLACES COMMISSION, 4 STORIES HIGH x 65'.  
SACRAMENTO, CA.

**SELECTED EXHIBITIONS**

"SOLO FLIGHT/VISIONS OF AZTLAN", LA RAZA GALERIA POSADA, JULY-AUGUST, 2009,  
SACRAMENTO, CA.  
"RCAF LANDS IN FRESNO", ARTES AMERICA MUSEUM FRESNO, CA. 2008  
"CULTURAL ENCOUNTERS II", ADOBE AIRPLANES IN DIGITAL FLIGHT". DE YOUNG MUSEUM, SAN  
FRANCISCO, CA. 2006  
"RCAF 37 YEARS OF CULTURE CON CULTURA", LA RAZA GALERIA POSADA,  
SACRAMENTO, CA 2005  
"CARA, CHICANO RESISTANCE AND AFFIRMATION" 1991  
WRIGHT GALLERY, UCLA, LOS ANGELES CA.,

**11 CITY TOUR; SAN FRANCISCO MUSEUM OF MODERN ART, MUSEUMS OF**

DENVER, ALBUQUERQUE, SAN ANTONIO, NEW YORK CITY ,  
MUSEO DE AMERICA, MADRID SPAIN AND  
MUSEO DE ARTE CONTEMPOARIO, MEXICO CITY, MEXICO.  
CHICANO LITERATURE AND ARTS, UNIVERSITE PARIS 8, INSTITUT GALLERY CHARLES V., PARIS,  
FRANCE  
SAN FRANCISCO MUSEUM OF MODERN ART, MUSEUMS OF  
DENVER, ALBUQUERQUE, SAN ANTONIO, NEW YORK CITY ,  
MUSEO DE AMERICA, MADRID SPAIN AND  
MUSEO DE ARTE CONTEMPOARIO, MEXICO CITY, MEXICO.  
CHICANO LITERATURE AND ARTS, UNIVERSITE PARIS 8, INSTITUT GALLERY CHARLES V., PARIS,  
FRANCE.

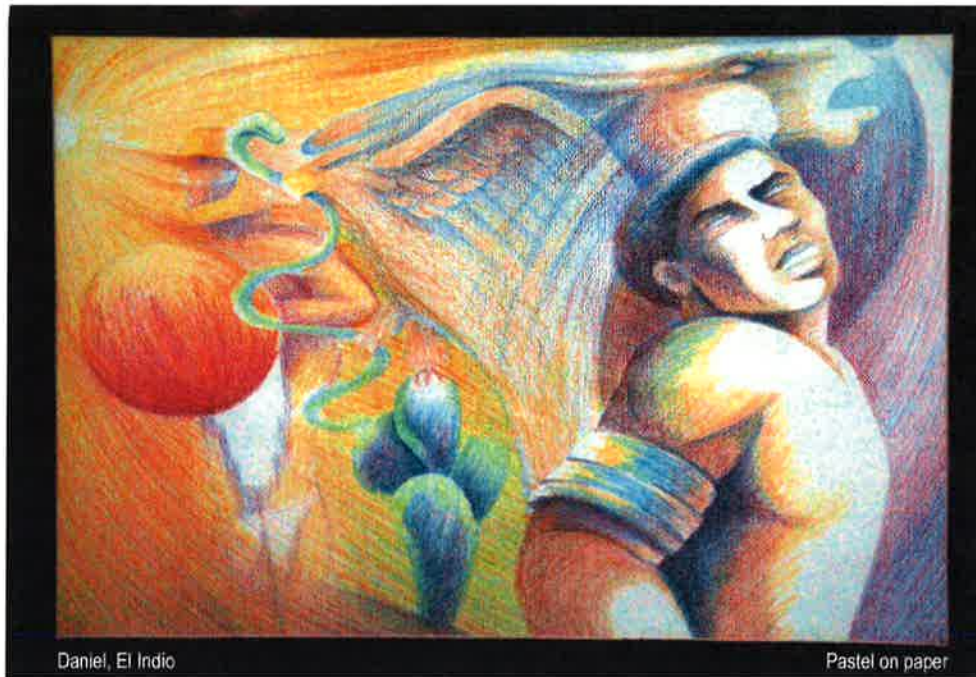
Juanishi #1



Juanishi #2



Willamette Valley Law Project  
Public Art Mural Permit Application  
Attachment E-2: Artist Work Samples



Juanishi #3

Juanishi#4



Willamette Valley Law Project  
Public Art Mural Permit Application  
**Attachment E-2: Artist Work Samples**

<b>Juanishi Orosco's Art Work #</b>	<b>Title of artistic work sample</b>	<b>Date completed/premiered</b>	<b>Location/publisher of exhibition/presentation/publication</b>	<b>Dimensions of the work</b>	<b>Medium of the work</b>	<b>Other pertinent technical information</b>
<b>1</b>	<b>Armijo High school MEChA Club Mural</b>	<b>2012</b>	<b>Fairfield, Californi</b>	<b>18' x 32'</b>	<b>Mural</b>	<b>n/a</b>
<b>2</b>	<b>METAMORPHUSIS</b>	<b>1980</b>	<b>Sacramento, California</b>	<b>6'5x65'</b>	<b>Mural</b>	<b>n/a</b>
<b>3</b>	<b>Daniel el Indio</b>				<b>Pastels on Paper</b>	
<b>4</b>	<b>L.A.S.E.R.I.U. M Gaurdian of Endless time</b>	<b>1999-Restoration</b>	<b>Sacramento, CA</b>	<b>8'x28'</b>	<b>Mural</b>	<b>Acrylic paints on concrete</b>



**NARRATIVE REGARDING SELECTION CRITERIA:**

**1. Strength of artist concept for, and originality of, the public art mural**

The mural combines images drawn from the surrounding landscape, as well as traditional indigenous symbols, images from Latino (and mural) culture, and from the history of the farmworker movement in the U.S. and in Woodburn. The mural design includes images of actions that took place in Woodburn, such as: voters submitting their ballots at City Hall for the Presidential elections of 2012, an image of Southern Pacific locomotive 1785, and of the railroad workers of Asian descent who helped construct the rail line through Woodburn, acknowledging their contributions.

See images included in “Attachment A”

**2. Demonstrate craftsmanship of the artist**

Artist resume is “Attachment E-1” and his work samples are “Attachment E-2”. Note that the walls will be prepared using gesso, painted with Nova Color Artist Acrylic paint, and finished with a topcoat of sealer.

**3. appropriateness of the scale of the mural to the wall on which the mural will be painted or attached**

In each of the faces of the mural, the portion is well-framed and apportioned to the size and plane of the wall section. The viewer can encounter the mural from different approaches to the building and various angles, while still preserving the mural’s an overall thematic unity.

See Attachment B

**4. Appropriateness of the scale of the mural to the surrounding neighborhood**

The mural will be placed on the walls of the building that houses the Capaces Leadership Institute (CLI), a non-profit organization based in Woodburn. The CLI is a strategic partner of the Oregon farmworker movement led by PCUN (*Pineros y Campesinos Unidos del Noroeste*). The Institute seeks to foster greater unity and collaboration, working on leadership development for farmworker families. The CLI shares the same values that we hope to convey in the project and their connection to the community will allow us visibility and trust. The neighborhood is a mixed used, commercial and residential; among the few residences located immediately to the east, most residents are Latinos.

See Attachment B-1

5. Architectural, geographical, socio-cultural or historical relevance of the mural to the site.

The mural hopes to capture the rich farmworker tradition in Woodburn, Oregon. Woodburn is at the home of the Oregon farmworker movement led by PCUN. Juanishi Orosco, the artist, became connected with the town and the union through an old friend named Cipriano Ferrel, who had once been an organizer with the United Farmworker (UFW). Ferrel was a co-founder of PCUN and PCUN president. He passed away in the 1995. PCUN commissioned Juanishi in 1997 to design and paint a 400-square-foot mural inside the PCUN's headquarters building meeting hall (that building is located next to the CLI building), a project dedicated to the memory of Cipriano.

Woodburn is a crossroads leading to many agricultural-centric towns and is therefore an ideal location for a mural honoring the work of the farmworkers. Farmworkers continue their efforts to fully engage in the community and see their children thrive, for which it is essential to foster a sense of pride of their parents' farm work and their cultural background.

The CLI building is attracting attention in the community, across Oregon, regionally and nationally. It's the first educational facility in the West to received PHIUS+ passive house certification, and the building is fifth non-residential PHUIS-certified structure in the nation. Hundreds of donors, a dozen foundations, two dozen businesses and over 1,500 volunteers invested their money and/or time in the construction process over a three year period. One result is that the building has no debt.

6. General support or advocacy for the mural from the building owner/user, surrounding neighborhood, adjacent businesses and arts community

See attached the CLI letter of support, Attachment E-3. We will seek and submit separately more support letters.

7. Ability to complete the proposed mural

Juanishi Orosco has vast experience in the successful completion of over 100 murals in his 50-year-long career and this speaks about this ability to direct the artistic process necessary to complete the mural. CLI staff, supported by PCUN, Woodburn School District and others, will recruit community volunteers, especially young folks, increase the fact of community investment and ensure that the mural is completed. The CLI, with support from the applicant, has already fundraised about 80% of funds necessary and expect to reach 100% before actual painting begins. We expect to have the mural completed during the summer 2013.

See also Attachment D, provided by Juanishi Orosco

8. The proposed mural will not be located on a single-family dwelling, duplex, or multi-family dwelling (does not include mixed-use buildings which contain such dwellings)

The CLI building is zoned general commercial.

9. The Proposed mural will not incorporate [list omitted]:

The mural will be painted directly on the wall. (See Attachment D)

10. The proposed mural will be located in a manner that is visible to the public.

The mural begins with a panel on C Street, approximately twenty feet from the public sidewalk. The main panel on the Young Street side of the building which is fully visible to Young Street traffic (Young Street is the “Silver Falls Tour Route”). The mural then continues on the CLI building’s west wall, adjacent to PCUN, continues onto the walls at the entrance and the parking lot.

See Attachment B-1

Willamette Valley Law Project  
Public Art Mural Permit Application  
**Attachment E-3: General Support**



**CAPACES Leadership Institute**

*Instituto de Liderazgo CAPACES*

[www.capacesleadership.org](http://www.capacesleadership.org)

---

May 6, 2013

Laura Isiordia  
CAPACES Leadership Institute  
Woodburn  
Re: Willamette Valley Law Project Mural

Dear Woodburn Public Mural Art Committee Members:

The CAPACES Leadership Institute (CLI) writes this letter in support of the Willamette Valley Law Project's Mural Project. Furthermore, this letter signals the role the CLI will have in the project.

The CLI was established in 2011 to prepare emerging leaders—youth and adults—in the Latino communities of the Mid-Willamette Valley to lead community-based non-profits and for public service. Currently, the CLI occupies the WVLP's new facility located on 356 Young Street Woodburn, OR 97071. The mural will be painted on the canvass of the exterior wall of this facility. The CLI is fully committed to this project and will work in collaboration with the WVLP to maximize the value this project will have in the Woodburn community. This mural will be another asset to Woodburn's rich heritage and culture. It not only will tell the story of farmworkers in our community, but it will also tell the story of what this community is about—collaboration, inclusion, and pride in who we are.

We look forward to working with you to make this project possible. Thank you for your consideration.

Sincerely,

Laura Isiordia  
Executive Director  
CAPACES Leadership Institute  
(503)710-1317  
[lauraisiordia@capacesleadership.org](mailto:lauraisiordia@capacesleadership.org)

Willamette Valley Law Project  
Public Art Mural Permit Application  
**Attachment E-3: General Support**

May 8th, 2013

CAROL A. SWIGER  
363 BROADWAY ST.  
WOODBURN, OR 97071

RE: Willamette Valley Law Project Mural

To Woodburn Public Art Mural Committee:

Please accept this letter, as I lend my support to the organization in their vision to create a mural in our neighborhood.

I am a homeowner on Broadway St; I am convinced that this project will add a tremendous value to the community at large. The city of Woodburn has a rich heritage and culture, creating a mural will create awareness and boost the community spirit.

This mural will be one more asset the city will have to offer to its visitors, I am please to support this project.

Respectfully, *Carol A Swiger*

Willamette Valley Law Project  
Public Art Mural Permit Application  
**Attachment E-3: General Support**

May 8th, 2013

408 Broadway St. 97071  
Woodburn OR.

RE: Willamette Valley Law Project Mural

To Woodburn Public Art Mural Committee:

Please accept this letter, as I lend my support to the organization in their vision to create a mural in our neighborhood.

I am a homeowner on Broadway St; I am convinced that this project will add a tremendous value to the community at large. The city of Woodburn has a rich heritage and culture, creating a mural will create awareness and boost the community spirit.

This mural will be one more asset the city will have to offer to its visitors, I am please to support this project.

Respectfully,

*Mario Nellys*  
*Ramon Chuz*

After recording return to:  
City Recorder  
City of Woodburn  
270 Montgomery Street  
Woodburn, OR 97071

### PUBLIC ART MURAL EASEMENT

THIS AGREEMENT, effective on May 9, 2013 (date), is  
between WILLAMETTE VALLEY LAW PROJECT ("Grantor"), and the  
City of Woodburn, an Oregon municipal corporation ("City").

#### RECITALS

A. The City has adopted a program for the placement of public art murals in and on public and private locations throughout the City of Woodburn. The Woodburn Public Art Mural Committee administers the City's art program.

B. Grantor owns the property legally described in Exhibit A (attached hereto and incorporated herein) and is willing to make said property available to the City for the placement of a public art mural, as defined in City Ordinance 2491 (hereinafter, "Artwork"). Said Artwork is described in Exhibit B, attached hereto and incorporated herein.

IN CONSIDERATION of the mutual promises and performances set forth below, the parties agree as follows:

1. **Grant of Easement.** Grantor conveys, grants and warrants to the City, its successors and assigns, an easement for the purpose of installing, maintaining, operating and exhibiting the Artwork described in Exhibit B on and in the real property described in Exhibit A, including any building and structure thereon ("property"). The location of the Artwork shall be as approved by the Woodburn Public Art Mural Committee.

2. **Term of Easement.** This easement shall be for a period of seven years from the date of execution. Unless terminated as provided in section 3, below, the easement shall automatically renew thereafter for a success seven year period, and shall remain in full force and effect unless and until terminated.

3. **Termination.**

- a. At the expiration of the seven year easement period, the easement may be terminated by either party upon 30 days written notice to the other party. Grantor expressly agrees and warrants that upon expiration, the Artwork shall be removed and the Property restored to its prior condition. Such removal shall occur within 30 days of the termination of the easement, unless this period is extended in writing by the City.

- b. Within the initial seven year easement term or at any time thereafter, the easement may be terminated by Grantor with the City's consent in writing upon Grantor's showing of any of the following:
    - i. that the property is to be sold and the buyer requires removal of the easement as a condition of the purchase and sale; or
    - ii. that the property is to be refinanced and the lender requires removal of the easement as a condition of the refinancing; or
    - iii. that the property is to be substantially remodeled or altered in a way that precludes continued maintenance of the Artwork; or
    - iv. that circumstances have materially changed and the continued existence of the easement or maintenance of the Artwork substantially impedes Grantor's reasonable use and enjoyment of the Property.
  - c. The City shall not unreasonably withhold consent to termination upon Grantor's satisfactory demonstration of any of the foregoing conditions of termination.
  - d. The City may terminate the easement at any time at its sole discretion upon 30 days written notice to Grantor, should Grantor fail to substantially perform Grantor's obligations under Section 4, below. Should the City elect to exercise this right of termination, Grantor expressly agrees and warrants that the Artwork shall be removed and the Property restored to its prior condition. Such removal shall occur within 30 days of the termination of the easement, unless this period is extended in writing by the City.
4. **Maintenance and Removal of Artwork.** Grantor shall be responsible for maintaining and if necessary repairing the Artwork described in Exhibit B during the existence of the easement. The City may remove the Artwork from the property if, in the sole judgment of the City, the Artwork is being excessively damaged, and Grantor fails or refuses to maintain or repair the Artwork after 30 days written notice from the City requesting Grantor to do so. If the City removes the Artwork from the property, the City will restore the property to its original condition. Alternatively, at the City's sole discretion, the City may enter upon the property to maintain or repair the Artwork if Grantor has failed to do so after 30 days written notice from the City that the Artwork requires maintenance or repair.
5. **Right of Entry.** The City shall have the right to enter the property described in Exhibit A during normal business hours, and at all other times with advance approval of the Grantor, for any and all of the purposes described in this agreement.
6. **Binding Effect.** The easement granted in this agreement shall run with the land and be binding upon and inure to the benefit of the Grantor and the City, and their respective successors or assigns, and any person or entity acquiring any right, title, or interest in the property.



Willamette Valley Law Project  
Public Art Mural Permit Application  
Attachment F: Easement Agreement

7. **Contractual Relationships.** Assignment. This agreement does not constitute either party as the agent or legal representative of the other for any purpose whatsoever. The parties are not granted any express or implied right or authority to assume or create any obligation or responsibility on behalf of the other or to bind the other in any manner whatsoever. The parties shall not assign this agreement without the prior written consent of the other.

8. **Notice.** Notice shall be made to the following addresses, unless otherwise provided for in writing:

Grantor:

WILLAMETTE VALLEY LAW PROJECT  
300 YOUNG ST.  
WOODBURN, OR 97071

City:

City Recorder

City of Woodburn

270 Montgomery Street

Woodburn, OR 97071

9. **Amendments.** The parties expressly reserve the right to modify this agreement, from time to time, by mutual agreement. No modification or amendment of the provisions of this agreement shall be effective unless in writing and signed by authorized representatives of the parties.

10. **Invalidity of Particular Provisions.** Should any term, provision, condition or other portion of this agreement or the application thereof be held to be inoperative, invalid or unenforceable, the remainder of this agreement or the application of the term or provision to persons or circumstances other than those to which it is held invalid or unenforceable shall not be affected thereby and shall continue in full force and effect.

11. **No Waiver.** No waiver of full performance by any party shall be construed, or operate, as a waiver of any subsequent default or breach of any of the terms, covenants or conditions of this agreement.

IN WITNESS WHEREOF, GRANTOR has caused this instrument to be executed by its duly authorized representative on 5-9-13 (date).

GRANTOR:

By: 

LARRY KLEINMAN, WVLP Director  
(printed name of grantor representative)

Willamette Valley Law Project  
Public Art Mural Permit Application  
Attachment F: Easement Agreement

(printed title of grantor representative)  
STATE OF OREGON )  
 ) ss.  
County of MARION )

This instrument was acknowledged before me on MAY 9, 2013 by  
LARRY KLEINMAN as DIRECTOR  
of the Grantor.

[Signature]  
Notary Public – State of OREGON



IN WITNESS WHEREOF, the City of Woodburn, Oregon, has caused this instrument to be  
executed by its duly authorized representative on \_\_\_\_\_ (date).

CITY OF WOODBURN, OREGON

By: \_\_\_\_\_

(printed name of City representative)

(printed title of City representative)

STATE OF OREGON )  
 ) ss.  
County of Marion )

This instrument was acknowledged before me on \_\_\_\_\_, 20\_\_ by  
\_\_\_\_\_ as \_\_\_\_\_  
of the City of Woodburn.

\_\_\_\_\_  
Notary Public – State of Oregon

***ATTACHMENT G***

The mural will be cleaned every five years if needed, using a water power washer. If tagging occurs and clean up is needed, it would be done promptly using paint thinner. Paint thinner should not compromise the sealer. If for some reason, the tagging removal compromises the sealer, the area affected on the mural would be repainted.